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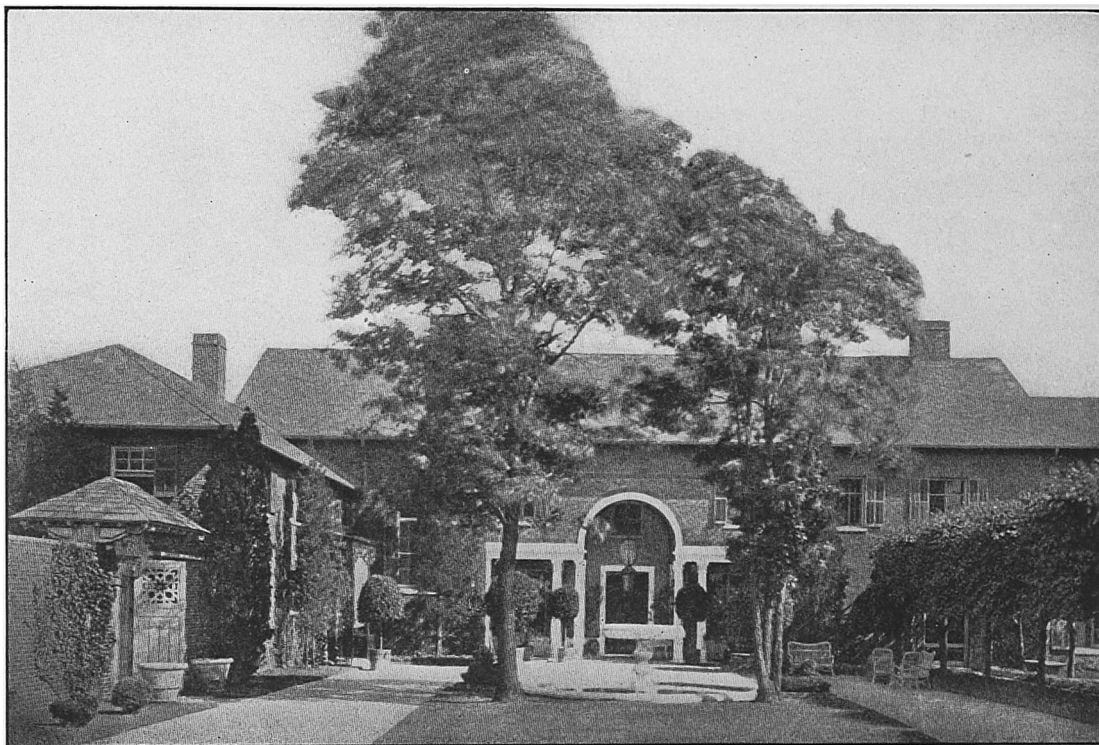
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RESIDENCE OF MR. THOMAS HASTINGS: COURT, LOOKING TOWARD THE HOUSE

AN ARCHITECT'S OWN HOUSE

BY LIONEL MOSES

WHEN an architect designs for a client he is guided not only by the requirements of that client but also by his tastes, special desires, or even whims. It is seldom, therefore, that a house completely represents the designer. When, however, an architect designs for himself it might be assumed that the result reflects his own feelings in the art of architecture as it applies to the kind of edifice he erects.

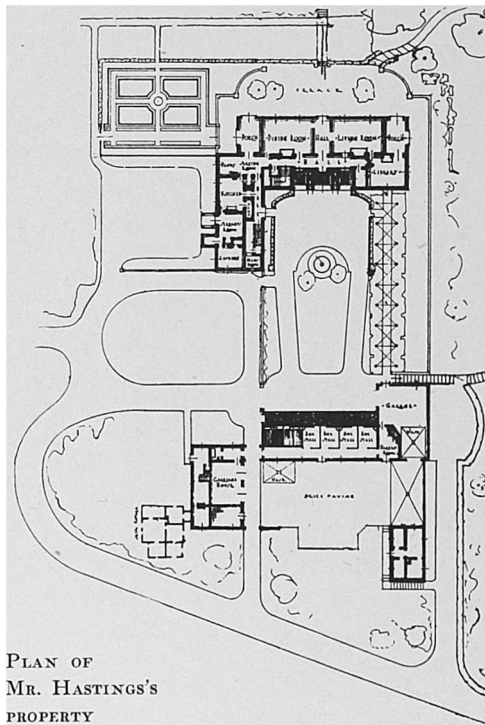
It is interesting as well as instructive to study architects' own houses and compare them with those which they build for others, but in doing so we must bear in mind that because an architect is free to choose any type of house he wishes, that type or style is not necessarily better than any other, nor is his handling of his problem always completely satisfactory even to himself. He, like the man he builds for, often sees in the completed work points which he would like to have made different. In fact, this is the rule rather than the exception and it is due not to the fact that he has designed ill, but rather to the temperament of the artist.

It is safe to say that few architects are entirely satisfied even though their own houses may be very beautiful and thus can we account for the changes which they so often make from time to time after the work is completed.

Sometimes these changes are almost radical; often they are superficial but even when superficial they are of such a nature as to be decidedly noticeable.

One of the most interesting examples of temperament as applied to an architect's own house is exemplified by the house Stanford White built for himself at St. James, L. I. Starting from a very

small beginning, he developed in several different stages of the work made at different periods, a house which, in its completed form, is totally unlike any of its forerunners and in each stage the house assumed a style as admirable as might be ordinarily desired, and yet the final development is without doubt the best of all. In a later publication of THE



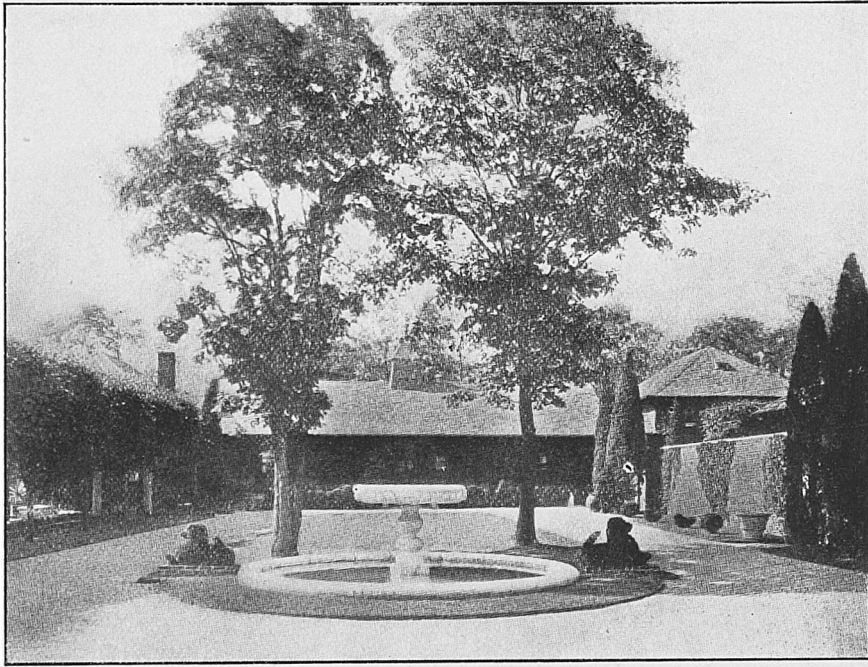
PLAN OF
MR. HASTINGS'S
PROPERTY

ART WORLD
Mr. White's house will be shown. For this number we have chosen Mr. Thomas Hastings's house at Westbury, L.I.

The illustrations shown are of the house which was erected some years ago. Since then the house was partly destroyed by fire. Did Mr. Hastings rebuild exactly as the house was original-

ly? One need hardly ask the question. As charming as the house was, the design could be changed to suit the artist better, so changes were made—superficial changes—but they bear out the assertion that has already been made.

In former articles we have spoken of good design being a combination of parts joined together in harmony, producing an effect which is pleasingly new. The greater the wealth of knowledge drawn from the old, combined with natural good taste in its use, the better will be the result. In this lies



COURT, LOOKING TOWARD THE STABLE

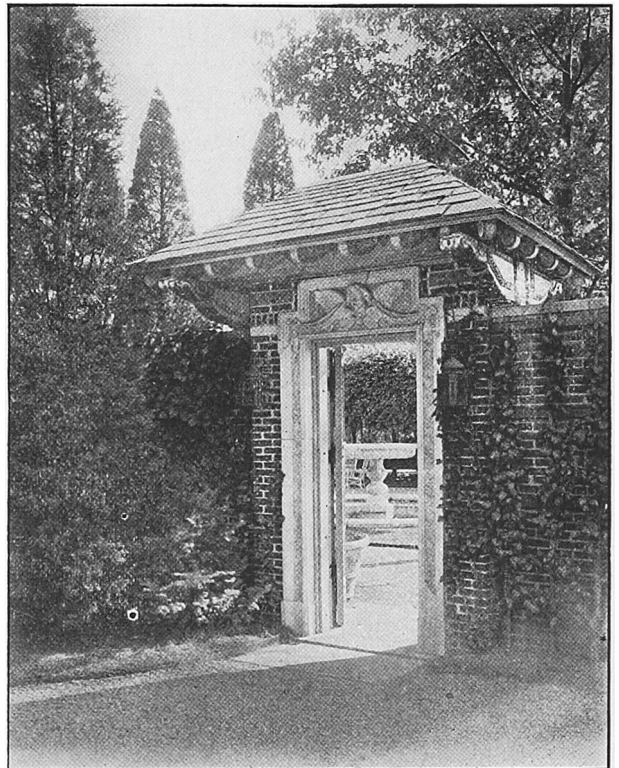
the future of domestic architecture of this country; of a style which may be called American. We have, of course, our Colonial, which we can with pride assume as the product of our own intellect, but this is insufficient to many who look forward to a time when a style will develop so different in its character from any

other as to stamp it particularly and entirely American. From time to time there appears one who endeavors to bring into being, full blown, an American architecture but his hopes are futile. An American style must be a development. The development has started and within a moderately long period will be worthy of the name. When the history of American architecture is written Mr. Hastings's name will be among those who were its originators.

From the first glance at Mr. Hastings's property,



LOGGIA



GATEWAY

as we drive along the road, we become interested and each detail we view adds to that interest. We find not only a wealth of carefully studied parts which have been built but also many objects selected and properly placed. And when we have grasped the scheme of the whole layout we appreciate the good points of the plan, each integral part of which is conveniently and therefore properly placed. The plan and situation of the stable in its relation to the house tells of a love of horses, for facing the court is a series of box-stalls, easily accessible. The working part of the stable is, as it should be, hidden from view, as is the garage.

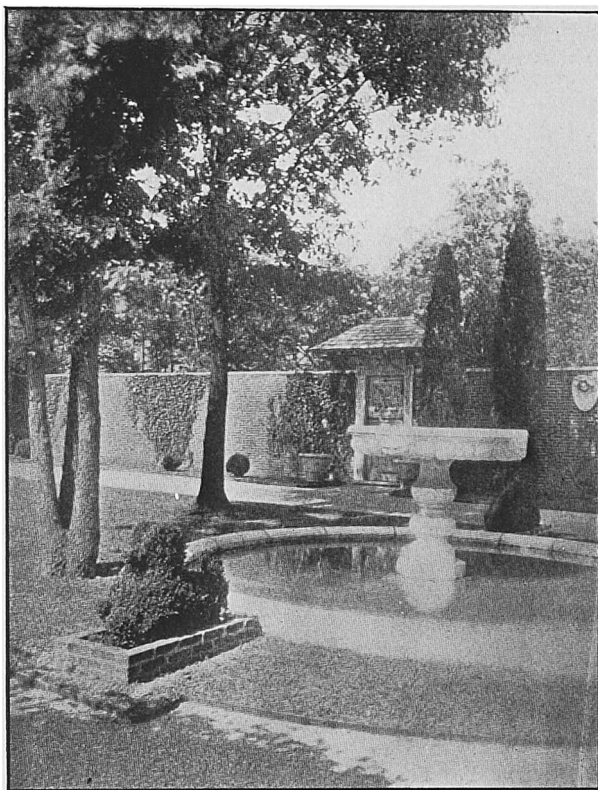
From the forecourt we enter a loggia with its delicate columns and beautifully painted ceiling; with its interesting lantern and cartouche over the doorway; with its rich green bay trees flanking either side; and we recall Italy and certain Renaissance motifs which abound there. Through the front door we come into a long hall from which the dining-room and living-room lead and at each corner of the house is a porch giving out onto a terrace overlooking the charming view of the surrounding country. Here also is the formal garden depressed just enough to allow one to see it all at a glance. The service wing, walled from view, and the trees on the opposite side form the court, in the center of which is the green with its fountain flanked by two large trees and guarded by amusing topiary dogs.

The planting has been carefully considered and art shows not only in the positions chosen for the vines but also in the placing of the cedars and old Italian pots.

Especially interesting is the gateway leading from the court, which is distinctly Italian in flavor. In fact, the entire place has this feeling, by reason of the bits of detail possibly from old places abroad as well as by the general planting.

The brickwork of the house is a rich red, patterned all over with black headers. This makes the wall very interesting.

Two extremes present themselves in connection with ornamentation as applied to design; either to use it sparingly and show much wall surface or to



FOUNTAIN IN COURT

use it rather profusely but in such a way as to make the eye travel to the ornamentation and be interested in it, whether it be an embellishment of the house proper or of the surrounding grounds.

In large houses it is the former method that generally prevails, the very size of the house giving a certain dignity which seems to call for a suppression of any superfluous ornamentation. When ornament is overdone, the house may lose its dignified character and becomes mediocre. It is necessary, however, that a large house be ornamented sufficiently to overcome a sense of bareness which might remind one of a hotel or other public building. It must have a domestic quality. In a small house absence of ornament

makes necessary very carefully studied proportions if one is to produce anything architectural; and a proper ornamentation does not detract from these proportions, as may readily be observed in the best work of any period—and especially our Colonial period—where proportion and detail of great interest and beauty combine.

There is a certain severity in Colonial work, which, if absent, changes the entire type of the design; but in other styles more freedom is permissible. When an architect is building for himself, the style that he chooses seems to indicate his real attitude in the matter of ornament. If this be so, it is plain to see that Mr. Hastings enjoys its use; but he uses it with excellent judgment. This is true not only of his own house but also of those houses he has built for others. And in admiring Mr. Hastings's architecture, we must not confine ourselves to country houses; for we could point out many city houses which stand on the highest plane of architecture. Even then we are not finished. We must add to the category public building of all kinds, from the town library to the noble state-house and towering office buildings. And in all we see the art of architecture in its highest form. Who can look at one of Carrère and Hastings's earlier works—the Ponce de Leon Hotel—without feeling its charm? And from these early days the work of that firm has added to the beauty of all our large cities.

